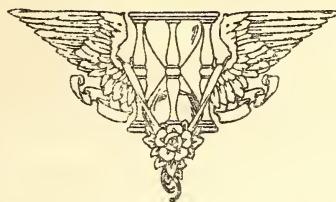


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First National Silk Convention

Catalogue of the Historical Exhibition
of Textiles by R. A. Meyer-Riefstahl
Ph. D., Director of the Exhibition.



City Hall, Paterson, N. J.
October 12th, to 21st., 1915

Announcement

THE Committee of the Exhibition plans the publication of an important illustrated work on the Historical Exhibition of Textiles.

This publication shall contain: a short scientific history of the textile art as exemplified by the specimens in the Paterson exhibition, and a complete catalogue of the Exhibits by Dr. R. Meyer-Riefstahl.

A hundred plates of reproductions of the most important exhibits, a number to be printed in color, the black and white reproductions in photogravure.

A short resume of the First National Silk Convention in Paterson and its transactions and a list of the delegates to the Convention.

This publication is intended to be a handbook for art students as well as for silk manufacturers. It will be the first publication on Textiles containing exclusively material taken from American collections.

A prospectus with specimen of reproductions and text will be published later. Visitors to the exhibition interested in this publication and desiring to receive the prospectus are requested to leave their names and exact addresses in the address book placed at the catalogue desk.

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PRINTED AND BOUND BY THE PATERSON COMPOSITION CO., INC.
14 PARK AVE., PATERSON, N. J.

Organizations of the Historical Exhibition of Textiles

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DIRECTOR OF THE EXHIBITION.

R. A. Meyer-Riefstahl, Ph. D., New York City.

After the close of the Exhibition
copies of this catalogue can be ob-
tained from the Chamber of Com-
merce, Paterson, N. J.

The Exhibition was favored by Loans from:

Museum of Fine Arts, Boston, Mass.

Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.

Museum of Decorative Art, Cooper Institute, New York.

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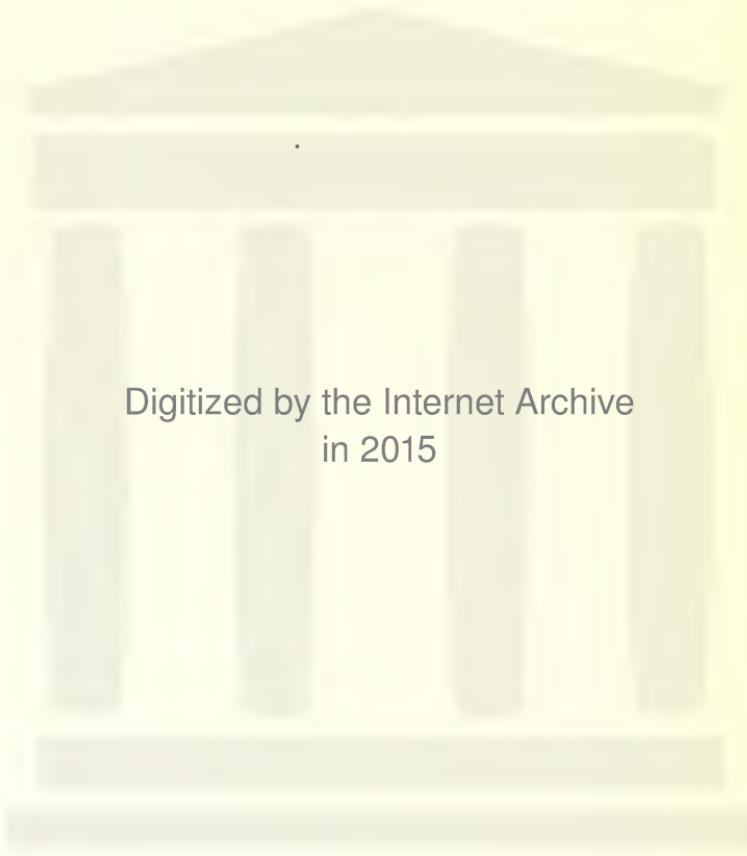
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PREFACE

The Historical Exhibition has been made possible through the cordial co-operation of Museums and lovers of art, who have generously placed their treasures at the disposition of the Committee, many of whom expressly stated that they did so, appreciating the artistic and educational possibilities of an exhibition of this character. The Director of one of the leading Museums of this country pointed out, how important the collaboration between art and industry is in the textile branch, and how necessary it is for the silk manufacturer to know the tradition of the past centuries and to remain in touch with the works of former generations. He consequently applauded the idea, developed among the silk manufacturers themselves, to organize an Historical Exhibition of Textiles on the occasion of the First National Silk Convention in Paterson.

Experience in other countries has proved indeed the importance of the contact with the past for the silk manufacturers. The history of textile art is nothing but the study of the influences of one textile style upon another, the Sassanians take up the old Persian tradition; the Alexandrian manufacturers copy the Sassanians; the Byzantine weavers copy the Alexandrians and the Sussanian, the looms of western Europe are under the influence of the Byzantines. In modern times the Lyonese silk industry takes up the patterns of the late Italian Renaissance and develops them in a personal way, and the textile industry of our modern times is deeply indebted to the models of Lyons. Each generation takes up the tradition of the past and adding something of its own individuality, creates something new.

The centres of the European textile industry have understood the importance of the past to the living generation; the City of Crefeld possesses an important Museum of Textiles, but the classic example in this line is the City of Lyons, where about fifty years ago the Chamber of Commerce took the initiative founding a Collection of

Textiles, which is to-day perhaps the most important existing and is still installed in the Building of the Chamber of Commerce in Lyons.

This museum is not only a precious source of information for the designers and manufacturers of the City of Lyons, it is in reality one of the international institutions of art and science.

The leading museums of the United States have also recognized the importance of textile collections from the artistic, industrial and educational standpoint, but as far as we know this is the first time, that the initiative in this direction has come from the textile manufacturers of this country. It is an interesting experiment, which it is hoped may prove a lasting benefit to the community even after the exhibition has closed. We plan an important publication, illustrated with about a hundred plates of reproductions which shall be permanent document of this first attempt, encouraging perhaps further along the same line.

It is an agreeable duty for the Committee of the Exhibition to thank all the museums and art lovers who by loans and personal interests have helped us in our work. We feel particularly obliged to Miss Frances Morris, Assistant Curator of the Metropolitan Museum of Art in charge of the Textile Department, whose competent advice and active help during the preparation of the exhibition contributed particularly to its success.

R. MEYER-RIEFSTAHL, Ph. D.,
Director of the Exhibition.

INTRODUCTION

BY

R. A. MEYER-RIEFSTAHL, PH. D.
DIRECTOR OF THE EXHIBITION

HE aim of the present exhibition is to give as comprehensive a survey as possible of the history of textiles, especially of the history of the weaving. No attempt has been made to gather a representative series of carpets, tapestries or laces. Embroideries, although represented by some remarkable specimens from the collections of Mr. J. P. Morgan and Henry Golden Dearth are also outside of the general plan of the exhibition, which, as we think, gives a somewhat complete idea of the development of loom weaving.

Loom weaving was known at a very early period. Plain linen cloth of fine texture has been found in Egypt, which can be ascribed with certitude to the Predynastic Period, (3400 B. C.) a weaving loom is represented on an Egyptian stone relief of the 18th Dynasty (1500 B. C.). Tapestry weaving dates from as early a period as loom weaving and being technically less difficult, has always proved itself the home industry par excellence. The loom of Penelope, shown on a Greek vase of the 4th century, was a tapestry loom, and the marvellous fabric the achievement of which was to deliver her to one of her pretendants, was a tapestry of complicated design that justified the length of time acquired by her to produce it.

The earliest products of weaving are plain fabrics, in Egypt as well as in Greece and Babylonia. Their only decoration consists,—so far as we can judge from numerous sculptures,—in fringes and borders, the latter probably woven in tapestry technique, which is particularly well adapted for the production of ribbons.

Embroidery was very early employed for the decoration of garments but embroidered fabrics of early periods

have always been rather scarce, the sculptural spirit of primitive periods apparently refusing to interrupt the simplicity of plastic form by any complicated schemes of color ornamentation. Prior to the Roman period, the Egyptians avoided the decoration of garments, and as far as we can judge from the Greek vase paintings, the Greeks also seem to have employed only simple patterns; some with little blossoms, except in the eastern realms of Greek civilization, where the contact with Mesopotamia and Persia produced a certain tendency for color and heavy decoration, which in the latter countries soon prevailed, judging from the late Babylonian reliefs and the Persian decorations in enamelled tiles of the Achaemenid Period, which show garments, richly decorated with huge ornamental discs and medallions, possibly embroidered or perhaps already produced by shuttle weaving.

Mesopotamia or Persia has to be considered as the country where first in the western countries shuttle weaving was used to produce color patterns for the decoration of textiles. At the same time, that tapestry weaving was not a lost art is proved by the very curious specimens of Greek Tapestry work of extraordinary fine quality, dating from the 4th century B. C., found by Ludolph Stephani at Kertsch, in the Crimea.

The great revolution in textile art in western parts of the old world has been brought up by the introduction of a new textile material; the most brilliant, the finest fiber, the most apt for dyeing: We mean the silk, which in the early centuries was imported from China to India, to Persia, to Greece, and later also to Rome, where it was already known at the time of the Republic.

The Chinese kept the production of silk as a great secret, jealously guarded, and while the antique authors were familiar with the material, their statements regarding its production are as a rule confusing or entirely in error. This new material held extraordinary possibilities for the textile art and as the material came from the East, all its advantages and technical problems were first worked out in the Orient, thus developing a new textile style, based principally on color. The Oriental style here

evolved in textile art, produced a continually growing influence on the world of classic Greco-Roman civilization. No specimens of these Oriental textiles remain to us, but we can assume that they represent the connecting link between stuffs decorated with discs and medallions, as produced in Persia under the Achemenids, and the rich silks with medallions or with representations of rows of animals, woven in the Sassanian Empire from the third to the seventh century A. D., some of which rare specimens have been preserved as covers of reliques or as parts of early bookbindings.

This Oriental style of silk weaving, as characterised by the medallion type very soon begins to inspire the huge industry, which flourished in Alexandria and other Egyptian towns, and provided the whole Roman Empire with fabrics as well as the Eastern countries. We still possess to-day some specimens of these Alexandrian silks, created under Persian influence during the third to the seventh century A. D.

Besides this world-dominating industry in Alexandria, carried on by the enterprising Greek, there existed in Egypt another more modest industry, probably carried on by the native women for home consumption; this was the tapestry weaving. The products of these looms have been preserved in great numbers in the tombs of Egypt and during the past thirty years have been unearthed in great quantities. The excavations of Antinoe, Akhmin and of Sakkara form one of the greatest and most unexpected revelations of the life of past centuries. Nothing could be more pathetic than the mummified body of the young fair-haired woman in her rich costume, exhibited now in Musee Guimet in Paris. The hundreds of entire costumes or fragments of fabrics give to us a perfect image of the textile art of the late Roman Period, which before these excavations we thought absolutely lost. But tapestry technique not only served to twist the medallions and stripes used for the decoration of the tunics, it was used also to execute large wall decorations, as important as the large tapestries of the renaissance. Our exhibition contains some entire costumes. (cf. Nos. 1-25), dating from the early Chris-

tian Period in Egypt, which are extremely rare and as well, numerous tapestry fragments, taken from garments and also (Cat. No. 1-25).

These Alexandrian fabrics, spread over the wide area of the Roman Empire, influenced the textile industry of the whole of Europe during centuries; practically the entire production of textiles in Byzantium, the richest Christian town prior to the thirteenth century, the textiles produced in southern Italy, the fabrics issued by the modest looms at Regensburg and Cologne, all show the influence of this early style created first in Alexandria after Sassanian models. The weavers of the Mohammadan countries, of course, in Persia, Syria, Egypt, North Africa and Spain, worked absolutely in the same line and it may be that they were influenced by the original Persian textiles or by the Alexandrian imitations.

Our exhibition contains only very few specimens of these early fabrics which are extremely rare; the most remarkable piece is No. 31 of the catalogue, a Byzantine silk fabric of the eleventh century. It is a most characteristic representative of these early mediaeval fabrics inspired from Sassanian models.

The early mediaeval medallion style, which we find in all the countries of the western world, undergoes a slow evolution; gradually the composition of the fabric becomes freer and the strict medallion scheme begins to give way, but the principle of representing bird or animal forms in pairs separated by the central tree motive remains until the middle of the thirteenth century. The exhibition contains some remarkable specimens of this art: No. 33, unearthed from a tomb, now in the possession of the Cooper Union Museum is a splendid specimen of the 12th century. No. 34 of the collection of Dr. Denman Ross in Boston, shows the later evolution of the early mediaeval style.

During the thirteenth century the introduction of a new element made a complete change in the style of textile patterns. The western world had always been in touch with the Far East: Roman glass, Sassanian weaving and silver vessels were known in China, as well as Chinese silk in Europe. The proof of this is given by the treasures

in the Shoshoin House at Nara, Japan, where to this day a group of different objects has been preserved, presented to the ruler of Japan by a Chinese Emperor of the Tang Dynasty (7th century). We find there a Chinese copy of a Sassanian silk, glass vessels of western form and a bronze jug, which is evidently the copy of a Sassanian piece. But on the other hand silk fabrics were exported from China to the western countries as is indicated by a number of Chinese fabrics dating from the period of the Crusades which were used in the fabrication of ecclesiastical vestments. In Egypt, Chinese silk weavings were apparently held in special favor, an interesting revelation, when in the excavations of Egyptian tombs of the thirteenth and fourteenth centuries not only Saracenic weavings but Chinese silks were also unearthed, the origin of which was beyond doubt. We possess also a certain number of Chinese fabrics of the same period with Arabic inscriptions, one of them giving even the name of an Egyptian Mameluk Sultan Nasr ed Din, who reigned about the year 1300. The Chinese textiles of these periods are of two different types; we meet the strong symmetrical composition, developed probably western influence, but we meet also quite a new type of pattern with symmetrical stems, leaves and flowers combined with birds and animals represented in vivid movement, flying, running, hunting one another in absolutely free composition, which is ruled not by vertical, but by diagonal lines as the dominating element. The earlier compositions are solemn and strong, while the new type of composition is full of life and movement and witnesses an absolutely new spirit, which is soon evidenced in all the countries of the Mediterranean basin as well as in Persia. Nos. 37-46 of our catalogue show some most interesting specimens of this new type, which remains dominant during the whole Gothic Period and inspires as well the marvelous creations of the early renaissance in Italy. Since the 12th century Italy has proved herself more and more the leading country in the textile industry. The centres of which were first in Sicily (Palermo), during the thirteenth and fourteenth centuries in Lucca, and from the fifteenth century until modern times in Venice and Genoa, commercially the two most important cities of the country.

The Chinese textiles first introduced the scheme of composition built up on a system of asymmetrically undulating stems with flowers and leaves intermingled with animals represented in vivid movement. From the Far East also appeared another scheme of composition with huge conventionalized peony flowers filling the spaces between the undulating stems. Our exhibition shows a Chinese specimen of this type, found in an Egyptian tomb (No.... Cooper Union Museum) and a western offspring of the same type of composition (No.... Collection Dikran Kelekian). This latter scheme with peony flowers and stems, first employed on patterns of a rather small scale, is more and more increased in size and helps to develop the patterns of the marvelous Italian velvets of the fifteenth century, which we know from the backgrounds of the contemporaneous paintings and from which some very fine specimens are found in our exhibition (No. 84 of the catalogue, Metropolitan Museum, and following numbers of the catalogue). In these rich velvets with gold brocade the Chinese peony flower has since long time lost its primitive shape and has taken the form of a conventionalized pomegranate. In the earlier specimens the asymmetrical and diagonal scheme of composition prevails, while at the time of the High Renaissance, where in art a strong feeling for harmony and symmetry is dominant, the composition of these velvets as well as that of the other fabrics (brocades and decorative demasks) is made symmetrical again, the Later Renaissance abandons the ogival scheme of composition and replaces it by the motive of stems and flowers growing out from a huge renaissance vase. These patterns characteristic of the Later Renaissance spread again over the whole of Europe. They are executed in Spain with an especial richness, although the design of the Spanish pieces is generally less refined than that of the Italian fabrics.

During the seventeenth century Italy cedes its leadership in textile art to France. During the reign of Louis XIV France develops textile art to the highest technical skilfulness; the weavings of Lyons with their conventionalized flower patterns, which retain still the influence of

the Italian fabrics of the preceding periods, are technically unsurpassed masterpieces. From the seventeenth century until today the silk industry of Lyons has been the model for the entire world.

From an artistic standpoint the Lyons textiles of the Period of Louis XIV show a curious mixture of the spirit of France and of the late Italian Renaissance, as was the case with the Louis XIVth style taken as a whole.

The alluring beauty of the French artistic temperament is revealed only during the eighteenth century, where in the art of painting, Watteau and after him Fragonard, creates that world of grace and elegance, the charm of which is as vivid to-day as it was one hundred and fifty years ago. French textile art also reflects this touch of natural grace; the weavings of the Period of Louis XV show a naturalistic tendency, an easiness and a charm absent in the solemn creations of the earlier periods. Technically, however, the art of weaving remains on the high level of the fore-going epoch.

Although since that day the technique of weaving has undergone a tremendous development, through the invention of Jacquard, from the artistic standpoint very little has been added to the inheritance of the past.

* * *

The influence of the Orient on the textile art of Europe has been very considerable at all periods. The development of Oriental textile art is not less interesting than that of Europe.

Mohhammadan textile art is at first inspired by the medallion style of the Sassanian silks. In Egypt it develops an absolutely new style of textile decoration, the origin of which may be traced back to the Coptic weaves. We find there fabrics woven in stripes, with geometrical interlaced decoration and later we meet textiles with similar decoration of interlaced bands spread over the whole surface of the fabric. This same style also appears in Syria and is in special favor in Hispano-Arabic art. The exhibition contains a very fine series of Hispano-Arabic silks in this style. (Cat. No. Cooper Union Museum).

In Persia at the time of Schah Thamasp and the two

Schah Abbas (1500-1650) a very rich and refined style in textiles is developed corresponding to the highest development of Persian art in general.

There are two especially remarkable types of fabrics; first the silks with figural representations, generally portraying personages of old Persian legends like Medjnun and Leila or Iskender, the Persian name of Alexander the Great. These pieces are extremely rare and valuable, having been manufactured for the court. Our exhibition contains a very representative set of these rare fabrics (Cat. No. 219-228. Metropolitan Museum and Cooper Union Museum).

The second characteristic type of Persian silk fabrics of the 16th century is of heavy gold and silver brocade with groups of flowering shrubs intermingled with birds and butterflies, executed in very fine technique. (Cat. No. 241-243, Coll. Kelekian and Kevorkyan.)

Turkey produced her finest textiles at the time of her political apogee under the reign of Soliman the great. Brussa was the place of manufacture of remarkable gold brocades generally composed in the scheme of undulating stems forming ogival patterns, the different ogives being filled with very finely executed naturalistic flowers, usually hyacinths, tulips, rosebuds and carnations, the same flowers that appear on the Anatolian potteries of the sixteenth century. A very curious intermingling of European and Oriental art is to be seen in the earlier velvets of gold and silver brocade and generally red silk velvet. The question is yet to be determined whether these marvelous velvet (Cat. No. Coll. Kelekian. Providence Museum), which represent evidently a simplified type of the Venetian velvets of the 15th century, are Venetian products made for exportation to the East or whether they are Oriental work inspired from the Venetian velvets; in all probability these velvets are of Turkish origin. During the later part of the 16th century another type of velvets (Cat. No. collections.....) was manufactured in Scutari near Constantinople. These velvets, the production of which practically has been continued

to our own day, charm through the richness of their color and their simple but harmonious composition.

The textile art of the Far East is represented in our exhibition by some interesting specimens of Chinese tapestry of the eighteenth century and by a collection of Japanese fabrics which give a good idea of the textile art in Japan during the eighteenth century. Specimens of Early Chinese and Japanese fabrics are extremely rare and it is almost impossible outside of the Far East to gather a representative collection showing the historical development of textile art in the Far East.

The fabrics of the seventeenth and eighteenth centuries show the extraordinary traditionalism of Far Eastern art; at the same period in which the Japanese produce the charming small weaves with naturalistic figured subjects showing the spirit of the Ukiyoye painters in textile art, they also produce marvelous gold brocades with huge scroll work patterns of extraordinary decorative effect. In China also at a relatively late period decorative fabrics of a very high artistic quality have been produced; we may call especial attention to the four huge gold brocaded velvets of the Kanghi period, manufactured for the Imperial Palace. We venture to say that outside of China a similar set has not been gathered.

In this cursory glance at the history of textiles we have not attempted to offer a formal treatise on the subject as illustrated by the fabrics gathered in the exhibition. Our only aim has been in this rapid sketch to be possibly of some slight service to the art lover in his study of the exhibition and to contribute thus to its artistic and educational purpose.

CATALOGUE

I. Hellenistic and Coptic Tapestries and Loom Weavings.

From Egyptian tombs, 3rd to 7th centuries

1. Three fragments of Egyptian tapestry weave.
Hellenistic Period. 4th to 5th centuries.
Lent by the Metropolitan Museum of Art.
2. Coptic mummy cloth. Square-shaped fragment;
figures of mother and child in centre. Found in
grave in Akhmin, Egypt.
1st to 2nd century, A. D.
Lent by the Museum of Providence, R. I.
3. Coptic fragment (framed). Medallion enclosing two
horsemen. Lent by Mr. J. H. Wade, Cleveland, O.
4. Coptic tapestry, large star, mauve and white.
Egyptian 5th to 6th century.
Lent by Cooper Union Museum, N. Y. C.
5. Coptic tapestry, portrait, framed.
Egyptian, 5th to 6th century.
Lent by Cooper Union Museum, N. Y. C.
6. Fragment of coptic woven woollen fabric.
Egyptian, 6th to 7th century.
Lent by Robert de Rustafjaell, London.
7. Coptic tapestry, medallion with two personages, prob-
ably scene of annunciation, copied after an Alex-
andrian silk fabric.
Egyptian, 5th to 6th century.
Lent by Cooper Union Museum, N. Y. C.

8. Coptic tapestry, medallion, man on horseback, hunting. Coptic work, probably after a Sassanian silk fabric.
Egyptian, 6th to 7th century.
Lent by Cooper Union Museum, N. Y. C.
9. Coptic fragments. Found in graves in Akhmin, Egypt.
1st to 2nd century, A. D.
Lent by the Museum of Providence, R. I.
10. Collection of Coptic and Saracenic textiles from Egyptian tombs.
4th, 6th, and 8th centuries A. D.
11. Egypto-Roman tunic, linen with tapestry decoration, from Egyptian cemeteries.
Egyptian 6th to 7th century.
Lent by Robert de Rustafjaell, London.
12. Coptic tapestry.
Lent by Robert de Rustafjaell, London.
13. Coptic tapestry.
Lent by Robert de Rustafjaell, London.
14. Coptic tapestry
Egyptian 5th to 7th century.
Lent by Robert de Rustafjaell, London.
15. Coptic tapestry.
Egyptian 5th to 7th century.
Lent by Robert de Rustafjaell, London.
16. Coptic tapestry, representing a flying angel.
Egyptian 4th to 5th century.
Lent by Robert de Rustafjaell, London.
17. Coptic tapestry, representing a hare.
Egyptian 4th to 5th century.
Lent by Robert de Rustafjaell, London.

18. Tunic of red Coptic tapestry work with original ornamental clavi and medallions.
Egyptian, Coptic, 6th to 7th century.
Lent by Dr. Tabet, N. Y. C.

19. Square of Coptic tapestry work with central horseman and smaller medallions with figures, fruit and animal forms.
Egyptian, Coptic, 5th to 6th century.
Lent by Dr. Tabet, N. Y. C.

20. Fragments of bands woven in blue tapestry work on white ground.
Egyptian, Coptic, 5th to 6th century.
Lent by Dr. Tabet, N. Y. C.

21. Medallion in red tapestry work with figures in yellows and green, outlined in black.
Egyptian, Coptic. 6th to 7th century.
Lent by Dr. Tabet, N. Y. C.

22. Fragments of three bands. Tapestry work in Tyrian purple on linen ground.
Egyptian, Coptic, 5th to 6th century.
Lent by Dr. Tabet, N. Y. C.

23. Fragment of band in tapestry work woven in red, green and black with grotesque bird and animal forms in medallions.
Egyptian, Coptic, 6th to 7th century.
Lent by Dr. Tabet, N. Y. C.

24. Coptic fragments. Found in graves in Akhmin, Egypt.
1st to 2nd century, A. D.
Lent by the Museum of Providence, R. I.

25. Brocade. Medallion with horsemen spearing beasts. Modern imitation of an Alexandrian weave of the 6th to 7th century.

II. Saracenic Textiles.

Found in Egyptian Tombs, 7th to 12th centuries.

26. Saracenic tunic with tapestry decoration
Egyptian, 7th to 8th century.
Lent by Robert de Rutafjaell, London.
27. Large fragment of Arabic silk tapestry, composed
in stripes of interlaced ribbons with small medal-
lions containing animals. Very fine tapestry.
Egyptian, 7th to 8th century.
Lent by Cooper Union Museum, N. Y. C.
28. Small fragments of Arabic silk tapestry with in-
scriptions.
Egyptian, 7th to 8th century.
Lent by Cooper Union Museum, N. Y. C.
29. Saracenic fragment.
7th century.
Lent by the Museum of Providence, R. I.
30. Thirteen fragments of Coptic and Arabic tapestry
weaves.
Egyptian, 4th to 7th century.
Lent by the Metropolitan Museum, N. Y. C.

III. Early Mediaeval Textiles.

Derived from the Sassanian type of composition.

(Medallions—animals or human figures facing each other.)
(Persia, Byzantium, Italy, Germany).

31. Silk brocade. Elephants, griffins and hippocamps
in round medallions, red and yellow silk on green
ground. Very important specimen, showing the
influence of the Sassanian silk patterns on the
Byzantine fabrics.
Byzantium, 11th century.
Lent by Cooper Union Museum, N. Y. C.

32. Weave of silk and linen with a design of parrots in arches.
German, Cologne or Regensburg, 13th century.
Lent by Dikran Kelekian, N. Y. C.

33. Silk brocade, green and salmon red. Huge eagles carrying animals in their claws. Very important specimen of the textile art of the 11th century, Probably Sicilian, Palermo.
Lent by Cooper Union Museum, N. Y. C.

34. Damask woven in two shades of mauve with touches of silver thread. Design of palmettes with opposed parrots and antelopes.
Sicilian, Palermo, 13th century.
Lent by Dr. Denman Ross, Boston.

35. Damask. Green silk woven with silver thread in a symmetrical design of palmettes, alternating with griffins and parrots arranged in pairs.
Italian, 12th to 13th century, 27 $\frac{1}{2}$ x11 inches.
Lent by the Metropolitan Museum of Art.

36. Damask. Yellowish green silk with silver thread and touches of red. Design similar to preceding (No. 12.166.)
Italian, 12th to 13th century, 15 $\frac{1}{2}$ x9 inches.
Lent by the Metropolitan Museum of Art.

IV. Italian Fabrics (Lucca, 13th to 14th century).

37. Fabric of wool and cotton, black and dark mauve. Parrots and antelopes, in opposed groups.
Italian, probably Lucca, 13th century.
Lent by Cooper Union Museum, N. Y. C.

38. Brocade. Mauve satin brocaded in gold, with a design of eagles bearing inscribed scrolls, alternating with medallions framing a seated animal form.
Italian, Lucca, 13th century.
Lent by H. E. Wetzel, Boston, Mass.

39 Gold brocade on green ground. Lions and phœnixes opposed.
Sicily, 13th to 14th century.
Lent by Cooper Union Museum, N. Y. C.

40. Grey mauve silk fabric, with gold brocade decoration. Symmetric groups of dogs hunting birds and conventionalized branches.
Italian, Lucca, 14th to 15th century.
Lent by Cooper Union Museum, N. Y. C.

41. Brocade. Mauve ground with pattern of leaves and peacocks in yellow and gold thread.
Italian, 14th century.
Lent by Dikran Kelekian, N. Y. C.

42. Brocade, woven in silk with design of palmettes, with eagles and lions wrought in silver thread.
Italian, Lucca, 14th century.
Lent by Dikran Kelekian, N. Y. C.

43. Silk brocade, black and green conventionalized branches and griffins.
Italian, 14th century.
Lent by Cooper Union Museum, N. Y. C.

44. Brocade. Mauve satin ground with censing angels in gold thread. Fragment of ecclesiastical fabric.
Italian, about 1400.
Lent by Dikran Kelekian, N. Y. C.

45. White silk damask of extraordinary quality with pattern of birds and scroll work. This fabric strongly Chinese in character is a very good specimen showing the influence of Chinese textiles, exported at that period to Egypt and other western countries.
Italian, probably Lucca, 14th century.
Lent by Cooper Union Museum, N. Y. C.

46. Gold brocade with huge curved stems and phœnixes.
This fabric shows a strong Chinese influence.
Italian, probably Lucca, 14th century.
Lent by Cooper Union Museum, N. Y. C.

V. English Embroideries.

(Opus Anglicanum).

47. Panel of ecclesiastical embroidery, showing the Crucifixion with the Virgin and St. John; at the right of the cross, St. James and St. Peter; at the left, St. Paul and St. Andrew. In the spandrels of the arcade the arms of Edward I and his Queen, Eleanor of Castile.
English, about 1290.
Lent by J. P. Morgan, N. Y. C.

48. Set of 14 embroideries, from the Victor Gay collection.
English, 14th century.
Lent by M. Golden Dearth, N. Y. C.

49. Chasuble of green Gothic velvet with the pineapple motif embroidered in gold.
English, 15th century.
Lent by J. P. Morgan, N. Y. C.

VI. Italian Textiles 15th and 16th centuries.

50. Green velvet with conventionalized flowers and branches in gold brocade.
Italian, Venice, 16th century.
Lent by Cooper Union Museum, N. Y. C.

51. Gold brocade, with red silk, inspired from Oriental textiles. During the 15th and 16th centuries was a very vivid commercial intercourse between Italy (especially Venice, Genoa and Pisa) and the nearer Orient. Many Oriental textiles, especially carpets were exported to Italy and Italy on the other hand manufactured fabrics, especially velvets for exportation to the Orient.

Italian, 16th century.

Lent by Dikran Kelekian, N. Y. C.

52. Gold brocade with gold palmettes on green ground.

Italian, 15th century.

Lent by Cooper Union Museum, N. Y. C.

53. Velvet, red, conventionalized flowers on yellow ground.

Italian, 15th century.

Lent by Cooper Union Museum, N. Y. C.

54. Velvet. Crimson silk, woven in cut pile with an outlining pattern framing gracefully foliated palmettos in crimson satin.

Italian, 15th century, 20 $\frac{1}{2}$ x8 in.

Lent by the Metropolitan Museum of Art.

55. Cloth of silver. Pattern of ogival framing and the cone motif wrought in crimson velvet of cut and uncut pile.

Italian, 15th century, 22x7 $\frac{1}{2}$ in.

Lent by the Metropolitan Museum of Art.

56. Velvet with pomegranate pattern, mauve and gold.

Italian, 15th century.

Lent by Dikran Kelekian, N. Y. C.

57. Velvet brocade. Mulberry satin ground with a pattern of intersecting medallions composed of broad bands of cut and uncut pile encircling conventionalized leaf forms.

Italian, 15th century, 21 $\frac{1}{2}$ x21 in.

Lent by the Metropolitan Museum of Art.

58. Dark red silk velvet, pomegranate pattern.
Italian, 15th century.
Lent by Dikran Kelekian, N. Y. C.

59. Cut velvet, pomegranate pattern.
Italian, 15th century.
Lent by Dikran Kelekian, N. Y. C.

60. Fragment of a cope, rich Italian velvet, dark red and gold threads, pomegranate pattern.
Italian, 15th century.
Lent by Dikran Kelekian, N. Y. C.

61. Velvet. The ground is gold. The design of large cone and leaf-like forms, made up of conventional leaves and flowers, is of red cut velvet and cloth of gold, detailed in places with loops of gold thread.
Italian, late 15th to 16th century.
Lent by Mr. Horatio Curtis, Boston, Mass.

62. Two specimens of dark mauve and black cut velvet with conventionalized pomegranate pattern.
Italian, about 1500.
Lent by the Museum of Providence, R. I.

63. Velvet, pomegranate pattern, blue and gold.
Italian, Venetian, 15th to 16th century.
Lent by Dikran Kelekian, N. Y. C.

64. Two specimens of red silk velvet, pomegranate pattern. "Velours ferronerie."
Italian, end of 15th or first of 16th century.
Lent by the Museum of Providence, R. I.

65. Fragment of a fabric with a repeated representation of the "assumption of the Holy Virgin." Gold brocade on red ground.
Italian, about 1500.
This type of strip-shaped fabric, about 7 to 8 in. wide, has been manufactured to form the middle

part of the chasubles. (The left and the right one being formed by velvets or silk brocades). Similar strips have been manufactured for the German market in Cologne. The Italian ones have been manufactured in Lucca and Florence and show a strong influence of the contemporaneous Florentine painting, Ghirlandajo, Botticelli.

Lent by the Museum of Providence, R. I.

66. Similar strip-shaped gold brocade as No. 204 for the middle of the chasuble with the representation of the "Resurrection" in the characteristic Italian conception of this scene.

(In the Italian representations, the Christ is always represented standing solemnly on a small cloud in the air over the open tomb. In the northern representations, Germany, etc., the Christ is represented stepping out of the tomb).

Lent by the Museum of Providence, R. I.

67. Similar fabric with the initials of the cross in a sun-shaped medallion and winged heads of angels. Gold brocade on red ground.

Florentine, 15th to 16th century.

Lent by the Museum of Providence, R. I.

68. Similar fabric. Silver brocade on buff ground. Winged heads of angels, the Holy Virgin, and the initials of the cross in sun-shaped medallion.

Florentine, 16th century.

Lent by the Museum of Providence, R. I.

69. Similar fabric. Silver brocade on red ground with the representation of the "Annunciation."

Florentine, second half of 15th century.

Lent by the Museum of Providence, R. I.

70. Similar fabric with angels' heads and cross initials. Yellow and buff silk brocade.

Florentine, 16th century.

Lent by the Museum of Providence, R. I.

71. Similar fabric with the "Adoration of the Virgin."
Silver brocade on buff ground with inscription
"Verbum factum est caro."
Lent by the Museum of Providence, R. I.

72. Similar strip for chasuble. Two angels holding the
cross. Silver brocade on red ground.
Florentine, 15th century.
Lent by the Museum of Providence, R. I.

73. Similar fabric. Silk brocade on green ground with
representation of the "Annunciation."
Florentine, early 16th century.
Lent by the Museum of Providence, R. I.

74. Portion of orphrey. Woven in crimson silk and
gold thread with a repeating design showing the
Coronation of the Virgin.
Probably Venetian, 16th century. 26 $\frac{1}{4}$ x7 $\frac{1}{4}$ in.
Lent by the Metropolitan Museum of Art.

75. Italian silver brocade, renaissance pattern.
Italian, 16th century.
Lent by Duveen Bros., N. Y. C.

76. White corded silk ground woven with narrow strips
of silver. The design of stripes of flowering
stems, with pairs of birds on them, and vases of
conventional flowers, is woven with yellow silk
and outlined and detailed with red.
Italian, 16th century.
Lent by Boston Museum of Fine Arts.

77. Brocade. Yellow on green mauve ground. Pome-
granate pattern. In some details, Oriental influ-
ence.
Venetian, 16th century, (early).
Lent by the Museum of Providence, R. I.

78. Silk fabric. Green and crimson on yellow ground. A symmetrical composition of curved stems with different flowers. Fabric very strongly influenced by the contemporary Turkish silks of Brussa and the Anatolian (so-called Rhodian) pottery. Venice, middle of 16th century.
Lent by the Museum of Providence, R. I.
Note—The Venetian textile industry not only worked on a large scale for exportation to the Orient, but on the other hand received much inspiration from the Orient for the composition of patterns, destined for the European market. This fabric is a specimen of the latter type.

79. Brocatelle. Conventionalized floral pattern with scrolls and birds. Colors: mauve, gold and silver. Italian, 16th century.
Lent by the Museum of Providence, R. I.

80. Brocatelle. Conventionalized scroll work, blue and yellow silk.
Italian, 16th century.
Lent by the Museum of Providence, R. I.

81. Damask. Woven in cream colored silk in a repeating pattern of highly conventionalized floral stems. Italian, 16th century. 43x19 in.
Lent by Metropolitan Museum of Art.

82. Two brocades. Gold on mauve ground. Conventionalized flower pattern.
Italian, 16th century.
Lent by the Museum of Providence, R. I.

83. Woolen velvet. Woven in alternate stripes of red and green with scenes from a boar hunt, in shades of tan.
Spanish or Italian, 16th century. From the Pares Collection. 20 $\frac{1}{2}$ x12 in.
Lent by Metropolitan Museum of Art.

84. Cloth of gold. A serpentine trunk pattern with the pomegranate and conventionalized leaf and floral motifs wrought in crimson velvet.
Spanish or Italian, about 1520. 85x23 $\frac{1}{4}$.
Lent by Metropolitan Museum of Art.

85. Velvet, pomegranate pattern.
Italian, 16th century.
Lent by Dikran Kelekian, N. Y. C.

86. Brocatelle. Flower vases with huge groups of conventionalized flowers. Yellow, blue and red on dark mauve ground. Very good specimen showing development of the pomegranate pattern.
Italian, second half of 16th century.
Lent by the Museum of Providence, R. I.

87. Crimson and gold velour de Gene, typical of one of the finest patterns of the Renaissance. This material was used for the border or frieze in a room.
2 ft.x6 ft.
Italian, 16th century.
Lent by French & Co., N. Y. C.

88. Fabric, silk and linen, renaissance scroll work, green and yellow.
Italian, second half of 16th century.
Lent by Dikran Kelekian, N. Y. C.

89. Brocade. Green and mauve. Floer pattern.
Italian, second half of 16th century.
Lent by the Museum of Providence, R. I.

90. Silk fabric. Salmon pink on green ground, some with flowers.
Italian, second half of 16th century.
Lent by the Museum of Providence, R. I.

VII. Ecclesiastical Vestments. Italian, 16th century.

91. Chasuble in cloth of silver and gold with an outline design of renaissance vases and conventionalized floral forms wrought in crimson, green and blue.
Italian, 16th century.

Lent by J. P. Morgan, N. Y. C.

92. Chasuble of ivory satin damask woven in a bold design of conventionalized floral forms, with orphreys of crimson velvet richly embroidered in gold.

Italian, 16th century.

Lent by J. P. Morgan, N. Y. C.

93. Chasuble of crimson velvet with orphreys of green embroidered in gold showing medallions portraits of the saints.

Italian, 16th century.

Lent by J. P. Morgan, N. Y. C.

94. Chasuble of crimson velvet with a tracery of gold embroidery and rich orphreys with medallion portraits of saints wrought in gold.

Italian, 16th century.

Lent by J. P. Morgan, N. Y. C.

95. Cope of blue silk Genoese velvet.

Italian, 16th century.

Lent by J. P. Morgan, N. Y. C.

96. Chasuble, with green squares of applied and gold tissue embroidery.

Italian, 16th century.

Lent by Duveen Bros., N. Y. C.

97. Cope, brocade; red ground with conventionalized floral forms arranged in lozenge pattern.

Italian, end of 16th century.

Lent by Mrs. R. A. Polhemus, N. Y. C.

98. Dalmatique Renaissance green velvet with embroidered squares of green satin and gold and silver tissue.
Italian, 16th century.
Lent by Duveen Bros., N. Y. C.

99. Dalmatique. Crimson Italian Gothic velvet with squares of rich Spanish gold brocade of pine and pomegranate motifs.
Italian and Spanish, 15th and 16th centuries.
Lent by Dikran Kelekian, N. Y. C.

100. Dalmatique. Cloth of gold with pomegranate motif in crimson velvet. Panels of applied embroidery in gold and silver on crimson satin.
Italian, Venetian, 16th century.
Lent by Brooklyn Museum.

101. Antependium (altar frontal). Cloth of gold. pomegranate and pineapple motifs in crimson velvet. Edged at top with satin border of applied embroidery in green, blue and yellow on crimson satin.
Italian, 16th century.
Lent by Brooklyn Museum.

VIII. Italian Fabrics.

102. Velvet brocade. Ground of mulberry uncut velvet with ogival pattern in the same shade woven in cut pile.
Italian, 16th to 17th century. $9\frac{1}{2} \times 7\frac{1}{2}$.
Lent by the Metropolitan Museum of Art.

103. Velvet brocade. Yellow satin ground with pattern in the same tone woven in cut and uncut pile.
Italian, 16th to 17th century. $6\frac{1}{2} \times 6$ in.
Lent by the Metropolitan Museum of Art.

104. Velvet. Large floral pattern. Dull blue. Mauve and cerise on buff ground.
Italian, early 17th century.
Lent by the Museum of Providence, R. I.

105. Velvet brocade. Mauve satin ground with design woven in cut and uncut velvet.
Italian, 16th to 17th century. 9½x8 in.
Lent by Metropolitan Museum of Art.

106. Velvet brocade. Ground woven in sage green silk with velvet pattern in tan color.
Italian, 16th to 17th century. 8x4 in.
Lent by Metropolitan Museum of Art.

107. Velvet brocade. Garnet satin ground with a small pattern of ogival framing and cone motif wrought in dark green velvet of cut and uncut pile.
Italian, 16th to 17th century. 9x8 in.
Lent by Metropolitan Museum of Art.

108. Velvet brocade. Design woven in blue velvet.
Italian, 16th to 17th century. 11½x4¼ in.
Lent by Metropolitan Museum of Art.

109. Brocade. Pinkish lavender ground with a close design of branches of various conventional flowers and leaves, woven with silver thread.
Italian, late 16th to 17th century.
Lent by Boston Museum of Fine Arts.

110. Dark mauve velvet on silver ground with the instruments of the passion. Renaissance ornaments.
Italian, Venice, 16th to 17th century.
Lent by Dikran Kelekian, N. Y. C.

111. Velvet. Pinkish-red silk ground. On this are rows of leaf-like forms, turning first to the right and then to the left. The design is of green cut and uncut velvet.
Italian, 16th to 17th century.
Lent by Mr. Horatio Curtis, Boston, Mass.

112. Brocade. The ground is of pink silk and narrow strips of silver gilt. The design of a powder of conventional leaves curved to form round spots, is woven with white selk and silver gilt.

Italian, 16th to 17th century.

Lent by Boston Museum of Fine Arts.

113. Brocade. Yellow silk ground, the design of leaves and flowers is woven with red silk; at intervals are larger flowers and seed-vessels woven with yellow silk wound with thin strips of silver gilt. Running through the whole material are thin strips of much tarnished silver gilt.

Italian, late 16th to 17th century.

Lent by Boston Museum of Fine Arts.

114. Brocade. The ground is of white satin. The design of an ogival framework enclosing palmette-like forms, from which spring leaves and flowers in profile, is of yellow and red. The main part of the design is yellow; the outline and small flowers are red.

Probably Italian, 16th to 17th century.

Lent by Boston Museum of Fine Arts.

115. Brocade. Violet damask ground, with the design of conventional flowers woven with gold thread.

Italian, 16th to 17th century.

Lent by Boston Museum of Fine Arts.

116. Brocade. The ground is woven with violet silk and silver wire. The design of sprays of conventional flowers, is of yellow silk, silver wire and gold thread, and is outlined with violet silk.

Italian, 16th to 17th century.

Lent by Boston Museum of Fine Arts.

117. Velvet brocades (15 specimens).

French or Italian, 16th to 17th century.

Lent by Metropolitan Museum of Art.

118. Brocade. Blue satin ground on which is woven with white, light green, tan-colored and faded pink silk a design of rows of birds standing on sprays of flowers.
Probably Italian, 17th century.
Lent by Boston Museum of Fine Arts.

119. Crimson velvet cavalier's coat, trimmed with gold galloon.
Italian, 17th century.
Lent by French & Co., N. Y. C.

120. Child's costume (2 pieces). Gold brocade with purple satin ground and an all over pattern of interlacing bands and foliated scrolls.
Italian, 17th century. No. 1 length 8 in. No. 2 length 19 in.
Lent by Metropolitan Museum of Art.

121. Velvet brocade. Mulberry satin ground with regularly placed conventionalized floral forms wrought in an open weave, and a raised design of foliated scrolls in cut and uncut pile.
Italian, 17th century. $21\frac{1}{2} \times 21\frac{1}{2}$ in.
Lent by Metropolitan Museum of Art.

122. Velvet, conventionalized flower pattern in red and green silk velvet on silver ground, so-called "velours jardiniere."
Italian, Genoese, 17th century.
Lent by Dikran Kelekian, N. Y. C.

123. Brocade. Yellow silk ground on which is woven with blue silk, a design of conventional leaves and flowers.
Probably Italian, 17th century.
Lent by Boston Museum of Fine Arts.

124. Brocade. Salmon pink ground. Close design of leaves, flowers, etc., in gold, green, blue and silver. Gold lace edge. Coarse linen lining.
Italian, 17th century.
Lent by Mr. Horatio Curtis, Boston, Mass.

125. Fragment of a Genoese velvet red and green on silver ground. So-called "jardiniere" type.
 Italian, 17th century.
 Lent by Dikran Kelekian, N. Y. C.

126. Brocade. Blue satin ground woven in a design of conventionalized floral motifs and castles in blue, with animal forms embroidered in silver.
 Italian, 17th to 18th century.
 Lent by Metropolitan Museum, N. Y. C.

127. Robe of silk brocade. White ground with floral sprays in bright colors, gold and silver threads.
 Italian, Venetian. 18th century.
 Lent by Luigi Orselli

IX. Spanish Textiles.

128. Silk fabric. Blue damask ground with arabesque scroll work and the coat of arms of the Patala family, executed in gold brocade. Another piece of this fabric in the Errera Collection at the Musee du Cinquantenaire in Brussels.
 Spain, 14th to 15th century.
 Lent by Cooper Union Museum, N. Y. C.

129. Gold brocade on blue ground, conventionalized branches and griffins.
 Spanish, 15th century.
 Lent by Cooper Union Museum, N. Y. C.

130. Brocade. Crimson satin ground with opposed lions in yellow, framed in black arabesques.
 Spanish, 15th century.
 Lent by Dikran Kelekian, N. Y. C.

131. Red and gold ground brocaded cope enriched with gold tinsel and woven in a pomegranate design, a favorite pattern for the rich textiles of the fif-

teenth century. It is ascribed to the famous embroiderers of Toledo. The embroideries on the cope represent the Adoration of the Magi, the Presentation in the Temple, the Assumption, the Nativity, the Annunciation, the Meeting of St. Anne and St. Joachim. It is a processional mantle or cloak worn over the other vestments.

Lent by French & Co., N. Y. C.

132. Gold brocade, with loops of gold thread. Renaissance pattern.

Spanish, 16th century.

Lent by Dikran Kelekian, N. Y. C.

133. Cope. Silk brocade with a design of shields, birds and arabesque wrought in yellow on a crimson ground. Richly embroidered orphreys in gold.

Spanish, 16th century.

Lent by Dikran Kelekian, N. Y. C.

134. Brocade. Crimson satin ground woven with yellow and blue in a delicately traced pattern of foliated scrolls surmounted by the double-headed eagle.

Spanish, 16th to 17th century. 44x37 in.

Lent by Metropolitan Museum of Art.

135. Brocade with ornament in gilt tinsel, outlined with faint salmon color on cream ground. 40x40 inches.

Spanish, 18th century.

Lent by French & Co., N. Y. C.

136. Child's bodice. White brocade with a bold pattern of conventionalized floral forms woven in pink, blue and gold silk.

Spanish (?), 17th century. 17x8 in.

Lent by Metropolitan Museum of Art.

137. Lampas. Steel gray grosgrain silk ground decorated with a polychrome pattern of conventionalized floral forms; iris, carnation and tulip.

Spanish, middle of 18th century. 51x42½ inches.

Lent by Metropolitan Museum of Art.

138. Brocade. Blue ground with a bold pattern in satin damask brocaded with rococo arabesques in silver thread.
Italian, middle of 18th century. 20x20 in.
Lent by Metropolitan Museum of Art.

139. Brocade. Ground of alternate stripes of pink and yellow woven in an undulating pattern of ornamented bands, an overspun floral design in silver thread and polychrome silks.
Venetian, 18th century. 30 $\frac{1}{4}$ x21 in.
Lent by Metropolitan Museum of Art.

140. Brocade. Light blue with design in gold and silver.
Italian, 18th century.
Lent by Luigi Orselli.

141. Brocade with rich pattern of huge conventionalized flowers and stems executed in gold and silver thread on white damask ground.
Italian, Venetian, first half of 18th century.
Lent by Dikran Kelekian, N. Y. C.

142. Brocade. The ground is woven with violet silk and gold thread. The design of long conventional branches forming an ogival framework and enclosing bunches of lilies, a pelican feeding its young and a bishop's mitre and cross, is woven with yellow silk and outlined with dark red silk. The gold thread of the background runs through the pattern.
Italian or Spanish, probably 17th to 18th century.
Lent by Boston Museum of Fine Arts.

143. Brocade. Light blue, with design in silver.
Italian, 18th century.
Lent by Luigi Orselli.

144. Gold brocade. Conventional scroll work and flowers in gold on salmon pink ground in damask technique. Very good specimen of Venetian fabric.
18th century.
Lent by the Museum of Providence, R. I.

X. French Textiles.

145. Tapestry of 1426 representing Louis de Beaufort and Jeanne de Norry.

This precious tapestry, possessed by Madame de Lagarde at Toulouse, is of great artistic and archæological value.

It represents Louis de Beaufort, Lord of Aubusson, in Auvergne, Count of Alais Lord of Canillac, etc., and Jeanne de Norry, his wife.

Louis is represented with his wife, occupied in taming a falcon. She is seated. He, standing, holds a wand (probably intended to make a perch for the faleon).

The tapestry sown with flowers, in the fashion of old manuscripts of the 15th century, bears these repeated words: To Moult, that is to say in changing, in explaining thus the emblem of the compass which changes the ways.

The costume of the personages is truly that of the time of Charles 7th.

A hennin as coiffure for Jeanne de Norry. A close coat and swaddling band (maillot), pointed boots for Louis de Beaufort.

This tapestry was woven in 1426, at the time of their marriage. It bears two coats of arms. That on the left is Part 1, cutting of Roger Beaufort (a band and six roses in a border); Part 2, cutting of Canillac (a greyhound and a composed border); Part 2, cutting of Norry a Fasce.

Louis de Beaufort, whose true name is Roger de Beaufort, was the grandson of William 1st, of Roger, Count of Beaufort, Lord of Canillac, Baron d'Herment (Auvergne), brother of Pope Clement 6, who was father of Marquis 1st Comte de Beaufort, Viscount de la Mothe, Lord of Pont-du-Chateau, married in 1369 to Catherine Dauphine d'Auvergne, from whom he had Louis de Beaufort, married in 1426, on his first marriage to Jeanne

de Norry (borne on the tapestry), and on his second marriage to Jeanne de Montboissier.

Louis de Beaufort and Jeanne de Norry had for children, Isabeau de Beaufort, married in 1459 to Jean de Montboissier, Lord of Aubusson, of Boissonelle, of Montboissier, etc. She (Isabeau) was sister of Jacques de Beaufort, Count d'Alais, Lord of Canillac, who being the last of his name, left all his worldly goods in 1511 to Jacques de Montboissier, grandson of his sister Isabeau, with the charge to bear the names and arms of Beaufort Canillac, (which the de Montboissiers have respected faithfully ever since). These last named are represented now in Paris by the Marquis de Montboissier Canillac, their only descendant.

Lent by Duveen Bros., N. Y. C.

146. Seventeenth century Gobelins tapestry. Charles Le Brun, director of the Royal Gobelins Establishment, painted (1660-68) five pictures illustrating episodes in the life of Alexander the Great, to be reproduced in tapestries. The scenes are as follows:

“Alexander at the Tent of Darius.”
“The Battle of the Granicus.”
“The Defeat of Darius at Arbela.”
“The Defeat of Porus.”
“Triumph of Alexander.”

The tapestry which is the subject of this monograph is “The Defeat of Porus.”

These tapestries became very popular. They were reproduced at the Gobelins several times, and were also copied extensively in Flemish and Aubusson weaves. The two last-named weaves, however, do not possess the magnificence of the Gobelins productions in texture, color, or drawing. The characteristics of Gobelin tapestries are fine weave, beautiful variation of color, and very careful and accurate drawing. The greatest Gobelins tapestries were made during the last quarter of the

seventeenth century, though up to 1790 many important examples were produced.

Lent by French & Co., N. Y. C.

147. Brocade. The ground is of white satin. The design of long curving leaves, flowers and pomegranate like forms, is woven with white, light blue, light green and light red silk, and gold thread.

Probably French or Italian, 17th to 18th century.

Lent by Boston Museum of Fine Arts.

148. Dalmatique of medium blue ground silk brocade with bunches of flowers and leaves in color and gold ornamentation.

Louis XIV, French.

Lent by French & Co., N. Y. C.

149. Brocade. Ground of ecru silk with a vertical design of conventionalized leaf and floral forms in tan, blue and red.

French, 17th to 18th century. 19 $\frac{1}{4}$ x15 in.

Lent by Metropolitan Museum of Art.

150. Damask. Ground of plum color with a symmetrical design of conventionalized floral motif.

French, 17th to 18th century. Period of Louis XIV, 1643-1715. 25 $\frac{1}{4}$ x10 $\frac{1}{2}$ in.

Lent by Metropolitan Museum of Art.

151. Brocade. Blue damask ground. On this is a design of houses and large conventional flowers woven with yellow, green, pink and white silk.

French, late 17th, early 18th century.

Lent by Boston Museum of Fine Arts.

152. Brocade. Blue satin ground with a vertical design of long pointed leaves, conventionalized peacock feathers and ornamented bands wrought in silver thread with white silk.

French, 17th to 18th century. Period of Louis XIV, 1643-1715. 25x10 in.

Lent by Metropolitan Museum of Art.

153. Brocade. Gray ground with a symmetrical design of vertical sprays, woven in bright colored silks, springing from cornucopias wrought in silver, arranged about a central motif.
French, 17th to 18th century. Period of Louis XIV.
1643-1715. 31x20 $\frac{1}{4}$ in.
Lent by Metropolitan Museum of Art.

154. Brocade. Ground of brown satin with design in tan and dull shades of blue and pink.
French, 17th to 18th century, Louis XIV, 1643-1715
24x8 in.
Lent by Metropolitan Museum of Art.

155. Cover. Cloth of gold and silver broaded with floral sprays and renaissance vases, in crimson, green and yellow.
French, 17th to 18th century. Period of Louis XIV,
1643-1715.
Lent by Funaro & Keller, N. Y. C.

156. Brocade. Satin. Woven in old rose with touches of green. Vertical design of small floral forms framed in serpentine bands.
French, about 1700. Period of Louis XIV, 1643-1715.
32 $\frac{1}{2}$ x18 $\frac{1}{2}$ in.
Lent by Metropolitan Museum of Art.

157. Damask. Satin. Old gold woven in a repeating pattern of conventionalized leaves and pomegranate forms.
French, early 18th century. Period of Louis XIV,
1643-1715. 31 $\frac{1}{2}$ x18 $\frac{1}{4}$ in.
Lent by Metropolitan Museum of Art.

158. Velvet ground. Yellow satin ground with a symmetrical pattern of large central palmettes woven in a warm gray of cut and uncut pile.
French, early 18th century. 23x22 $\frac{1}{2}$ in.
Lent by Metropolitan Museum of Art.

159. Woven in two shades of gray on a grosgrain ground; bold design of pomegranate forms.
French, early 18th century. Period of the Regency, 1715-1723. 24½x19½ in.

Lent by Metropolitan Museum of Art.

160. Brocade. Irregularly shaped medallions with sprays of flowers and a chariot drawn by cocks bearing a female figure over banked clouds. The design woven in bright colors on a background of brown chenille.

French, 18th century. Period of the Regency, 1715-1723. 53½x43 inches.

Lent by the Metropolitan Museum of Art.

161. Lampas. Dark gray grosgrain silk ground; with design in lighter shade of gray. Highly conventionalized pomegranate forms with leaves and small flowers. Ground overshot with delicate scrolls in dark gray.

French, early 18th century. Period of Louis XVI. 1643-1715. 23½x20¼ inches.

Lent by Metropolitan Museum of Art.

162. Brocade. Yellow silk ground, the design of curving stems, leaves and flowers, is woven with silver thread, narrow strips of silver, white and pink.

French. 18th century.

Lent by Boston Museum of Fine Arts.

163. Brocade. The ground is of corded salmon pink silk: the design of undulating ribbons and bunches of flowers, is woven with white silk and silver thread, cord and narrow strips of silver. The design is partially worn off.

French. 18th century.

Lent by Boston Museum of Fine Arts.

164. Brocade. Woven in pink and gray with an overspun pattern of floral sprays in gray on ornamental bands of small diaper pattern.
French, 18th century. Period of Louis XV.. 1715-1774. 22½x21 in.
Lent by Metropolitan Museum of Art.

165. White damask ground covered by lines and dots forming diamonds, on this are branches of flowers, woven with gold thread.
French, 18th century.
Lent by Boston Museum of Fine Arts.

166. Brocade. White silk brocaded in delicate floral sprays in bright colors with parts of the pattern worked in white.
French, about 1760. Period of Louis XV. 1715-1774. 24½x21 in.
Lent by Metropolitan Museum of Art.

167. Brocade. Ground of rose violet satin ground with design of interlacing bands and conventionalized leaf forms in gold thread.
French or Spanish, 18th century. 11½x9½ in.
Lent by Metropolitan Museum of Art.

168. Brocade. Striped ground in two shades of brown brocaded with white and tan silk figures alternating with others in gold and silver thread.
French, 18th century. 16¼x10¼ in.
Lent by Metropolitan Museum of Art.

169. Brocade. White silk brocaded in blue and white; bold floral design.
French, middle 18th century. Period of Louis XV. 1715-1774. 27½x18 in.
Lent by Metropolitan Museum of Art.

170. Brocade. White silk ground with a design of bright colored flowers and lace-like bands, forming a frame. Pattern wrought in gold and green.
French, middle of 18th century. 22¼x18 in.
Lent by Metropolitan Museum of Art.

171. Brocade. Yellow satin ground with overspun rococo bands in the same shade; brocaded floral sprays; leaves roughed in silver thread and blossoms in dull tones of blue and red.
French, 18th century. Period of Louis XV. 1715-1774. 23½x18¾.
Lent by Metropolitan Museum of Art.

172. Brocade. Red satin ground with an all over repeating design of foliated scrolls.
French, 18th century. 13¾x8½ in.
Lent by Metropolitan Museum of Art.

173. Brocade. Crimson ground with a design of lace-like ribands in white entwined among neutralistic floral sprays in bright colors.
French, 18th century. Period of Louis XV. 7115-1774.
Lent by the Brooklyn Museum.

174. Brocaded Taffetta. Light blue ground with indistinct pattern in silver silk and sprays of flowers in colors with green leaves.
French. Period of Louis XV. 5 ft. 2 in.x7 ft. 3 in.
Lent by French & Co., N. Y. C.

175. Tabeta in pink color with ornament in silver with floral decoration in natural colors. 1ft. 9in.x3ft. 4in.
French, Louis XV.
Lent by French & Co., N. Y. C.

176. Taffeta, cream ground of brocaded damask with ornament of bunches of flowers in colors and silver.
2ft x 3 ft. 4 in.
French. Period of Louis XV.
Lent by French & Co., N. Y. C.

177. Piece of brocaded damask in beautiful salmon color with ornament in gold tinsel and silk, interspersed with flowers in silver and mauve color and silver tinsel, gold galloon edge. 38x39 inches.
French. 18th century.
Lent by French & Co., N. Y. C.

178. Gold brocade with bunches of flowers in brown, rose and blue ornamentation in silver tinsel. 5 x 7 ft.
French. Period of Louis XV.
Lent by French & Co., New York.

179. Silver brocade with conventionalised flowers and scroll work on salmon ground.
French, 18th century.
Lent by Mr. Golden Dearth, N. Y. C.

180. Taffeta Silk. Cream ground with a shot pattern of undulating vines and detached sprays woven in dull reds and greens.
French, 18th century. Period of Louis XVI. 1774-1792. 47x27½ in.
Lent by Metropolitan Museum of Art, N. Y. C.

181. Lampas. Light blue satin ground; design in cream color; foliated scrolls springing from symmetrically placed urns supported by seated figures, and griffins.
Period of Louis XVI. 1774-1792. 105x44 in.
Lent by Metropolitan Museum of Art, N. Y. C.

182. Damask. Green silk brocaded with silver. Striped design with shields and scrolls.
French or Spanish, late 18th century. 21¼x21¼ in.
Lent by Metropolitan Museum of Art, N. Y. C.

183. Curtain. Satin brocade woven in alternate stripes of pink and white with delicate floral sprays in bright colors.
French, 18th century. Period of Louis XVI. 1774-1792.
Lent by Funaro and Keller, N. Y. C.

184. Brocade. Ground woven in delicate shade of green with a vining pattern of floral sprays in natural colors.
French, 18th century. Louis XVI. 1774-1792.
15½x7 in.
Lent by Metropolitan Museum of Art, N. Y. C.

185. Brocade. Cream ground with a design of flowers in colors and silver tinsel.
French, 18th Century.
32 inches long x 5 ft. 2 in. wide.
Lent by French & Co., N. Y. C.

186. Brocade. Cream silk ground with a design of irregularly placed floral sprays woven in gold thread and dull shades of blue, green and pink.
French, 18th century, period of Louis XVI. 1774-1792. 24x9 $\frac{3}{4}$ in.
Lent by Metropolitan Museum of Art, N. Y. C.

187. Brocade. Cream ground with strips of gold tinsel and floral ornamentation.
French. Period of Louis XVI. 20 in. x 22 in.
Lent by French & Co., N. Y. C.

188. Brocade. Light turquoise blue brocaded silk with ornament in silver tinsel.
French, 18th Century.
2 ft. x 3 ft.
Lent by French & Co., N. Y. C.

189. Brocade. Cream ground taffeta—exceptionaly wide strip for hand loom product, trimmed with very fine Kensington stitch ornament of the period; a typical and graceful garland effect with leaves and flowers, bouquets and birds.
35 inches x 5 feet 11 inches.
French Louis XVI.
Lent by French & Co., N. Y. C.

190. Brocade. Faint old rose taffeta brocade with horizontal strips of light cream color and vertical strips of darker shades, intertwined with bunches of flowers-blue colors predominating.
6 ft. 6 in.
French Louis XVI.
Lent by French & Co., N. Y. C.

XI. French Costumes. Eighteenth Century.

191. Cope, white damask ground, green and red flowers stems in gold brocade.
Italian or French, towards 1700.
Lent by Mr. Golden Dearth, N. Y. C.

192. Costume of unique blue ground brocade with a maroon colored ribbon and bunches of flowers. This textile is a marvelous example of weaving and is remarkable for its state of conservation. This costume is said to have belonged to the family of Countess de Bearn who in 1769 presented Mme. du Barry at Court.
French period of Louis XVI.
Lent by French & Co., N. Y. C.

193. Chasuble. Satin brocade. Salmon ground with stripes in silver and gold thread.
French about 1750. Period of Louis XV.
Lent by Funaro & Keller, N. Y. C.

194. Costume. Brocade (French) white ground with an overspun rococo pattern in white and scattered sprays in bright colors.
English, middle 18th century. Length, 50 in.
Lent by Metropolitan Museum of Art, N. Y. C.

195. Waistcoat. Gray silk with an overspun design of vines and lacelike bands in the same color, upon which is superimposed a vining pattern woven in silver and gold threads. Original buttons.
French, 18th century. Period of the Regency, 1715-1723. Length, 32 inches.
Lent by Metropolitan Museum of Art, N. Y. C.

196. Man's Costume (three pieces). White velvet brocade woven in stripes with a small trellis pattern in green and red. The coat richly trimmed with silver lace.
French, 18th century. Period of Louis XVI, 1774-1792.
Lent by Funaro & Keller, N.Y.C.

197. Costume. Coat, breeches and waistcoat in mulberry corded silk brocaded with an all-over pattern of white five-petaled blossoms and black dots.
French, 2nd half 18th century.
Coat (A) Length, 41 inches.
Breeches (B) Length, 25 inches.
Waistcoat (C) Length, 35 inches.
Lent by Metropolitan Museum of Art, N. Y. C.

198. Costume. Coat, breeches and waistcoat, in cream colored velvet, woven in stripes, seme with minute roses in crimson.
French, 2nd half 18th century.
Coat (A) Length 41 inches.
Breeches (B) Length 25 inches.
Waistcoat (C) Length 31 inches.
Lent by Metropolitan Museum of Art, N. Y. C.

199. Lady's Costume. Yellow satin ground brocaded with a floral design in orange, white and black.
French, 18th century. Period of Louis XVI, 1774-1792. Lent by Funaro & Keller, N. Y. C.

201. Child's Trousers. Silk brocade of cream ground woven in stripes with a vining pattern and small bouquets in pastel shades.
French, 18th century. Period of Louis XVI, 1774-1792. 10x9½.
Lent by Metropolitan Museum, N. Y. C.

201. Watteau Costume. Taffeta silk, silver and brocade; a rare example of a Court costume. Period 1780. This costume came from the famous San Donato collection which was dispersed in 1880. San Donato Demidoff married the sister of Napoleon I and through this connection, many great French objects of art came into the family.
French, 18th Century.
Lent by French & Co., N. Y. C.

XII. Hispano-Arabic Textiles.

202. Silk brocade, striped, ornamental inscriptions in Neskhī characters, found in a tomb.
Hispano-Arabic 13th century.
Lent by Cooper Union Museum, N. Y. C.

203. Hispano-Arabic silk brocade, silver half-moons on blue ground.
Southern Spain 13 and 14th centuries.
Lent by Cooper Union Museum, N. Y. C.

204. Silk brocade. Geometrical interlaced pattern. These interlaced patterns are characteristic Arabic art as a whole, they first appear in the Coptic tapestries of the pre-Mohammadan period in Egypt. They have been particularly developed by the Arabic art in Spain, as shown best in the amazing stucco decorations of the Alhambra in Granada.
Southern Spain. 14th century.
Lent by Cooper Union Museum, N. Y. C.

205. Hispano-Arabic silk brocade, geometrical pattern with large inscriptions in Arabic Neskhī characters.
Southern Spain. 14th century.
Lent by Cooper Union Museum N. Y. C.

206. Hispano-Arabic silk brocade. Ogival pattern with arabesque flowers.
Southern Spain. 14th century.
Lent by Cooper Union Museum N. Y. C.

207. Fabric, wool and silk, striped with inscriptions and arabesque decoration.
Southern Spain. 14th century.
Lent by Cooper Union Museum N. Y. C.

208. Silk brocade, red and green with pattern of swans and arabesque scroll work.
Hispano-Arabic 14th to 15th century.
Lent by Cooper Union Museum N. Y. C.

209. Brocade. Woven in stripes of red, blue and green, with inscriptions and conventionalized floral forms in gold thread.
Hispano-Arabic. 15th century.
Lent by Dikran Kelekian, N. Y. C.

210. Silk brocade. Geometrical interlaced pattern.
Hispano-Arabic. 15th century.
Lent by Dikran Kelekian, N. Y. C.

211. Brocade. Woven in alternate stripes of red, blue and white with inscription and coat of arms of Granada
Hispano-Arabic. 15th century.
Lent by Dikran Kelekian, N. Y. C.

212. Silk brocade with arabesque decoration.
Hispano-Arabic. 15th century.
Lent by Cooper Union Museum N. Y. C.

213. Brocade. Medallion with eight-pointed star and small panels of inscriptions wrought in yellow, red and black.
Hispano-Arabic.
Lent by Dikran Kelekian, N. Y. C.

XIII. Persian Textiles—Oriental Rug Weaves.

214. Fragment of Ispahan rug.
Early 16th Century
Lent by Dr. Denman Ross, Boston.

215. Persian rug from Ispahan, conventionalized flower and scroll pattern.
Persian, 16th century.
Lent by Dikran Kelekian, N. Y. C.

216. Fragment of a woolen rug. Silk warp. Ogival pattern and conventionalized scroll work.
India, probably manufactured at the court of the Great Moguls, 16th century.
Lent by Dikran Kelekian, N. Y. C.

217. Fragment of an Indian woolen rug. Silk warp. Pattern of naturalistic flowers: lilies.
India, 16th century. Probably manufactured at the court of the Great Moguls.

Lent by Dikran Kelekian, N. Y. C.

?18. Cashmere prayer rug.

Lent by the Museum of Art, Cleveland, Ohio.

XIV. Persian Textiles—Figural Silk Fabrics.

219. Very fine silk brocade with the representation of the poet Medjnun and the Princess Leila, one of the favorite subjects of Persian poetry. The drawing of the figures is in the style of the Persian miniatures of the School of the painter Sultan Mohammad, pupil of the master Behsad, who lived in the first half of 16th century, to which date this fabrics may be ascribed.

Persian, first half 16th century.

Lent by Cooper Union Museum, N. Y. C.

220. Silk brocade, with the representation of the poet Medjnun in the desert and the Princess Leila. Buff and green on back ground. These Persian silks with figure subjects are extremely rare and belong to the finest specimens of Persian textile art of the 16th century.

Lent by Cooper Union Museum, N. Y. C.

221. Brocade. (Fragment) Green satin ground with figures and floral sprays woven in tan color.

Persian, 16th century. $7\frac{1}{2} \times 5\frac{1}{2}$ in.

Lent by Metropolitan Museum of Art, N. Y. C.

222. Brocade. Black satin with pattern woven in tan color with touches of pink and olive. The design represents a hunting scene with alternate rows of figures bearing trophies of the chase.

Persian 16th century. 16x13 in.

Lent by Metropolitan Museum of Art, N. Y. C.

223. Brocade. (Fragment) Crimson satin ground with a medallion in gray showing a garden scene with two figures. 7x3½ in.
Persian, 166th century.
Lent by Metropolitan Museum of Art, N. Y. C.

224. Brocade (fragment). Yellow silk ground with the design outlined in black. A garden scene with musicians.
Persian, 16th century.
Lent by Metropolitan Museum of Art, N. Y. C.

225. Brocade. Yellow satin ground woven in dull shades of green, blue, yellow and red in a repeating pattern of a royal attendant bearing a wine bottle and cup standing beside a cypress tree surrounded by figures of the chase.
Persian, first half of the 17th century.
Lent by Metropolitan Museum of Art, N. Y. C.

226. Brocade (fragments). Design outlined in black. Garden scene: a kneeling slave offering a dish of fruit to a standing figure. 7x4½ inches and 7x4½ inches
Persian, 16th century.
Lent by Metropolitan Museum of Art, N. Y. C.

227. Brocade (fragment). Dark green satin ground with a design of dragons (and figures?) woven in neutral tints outlined in black. 8½x5 inches.
Persian, 16th century.
Lent by Metropolitan Museum of Art, N. Y. C.

228. Brocade (fragment). Gray ground with garden scenes in blue, red and tan. 7x5 inches.
Persian, 16th century.
Lent by Metropolitan Museum of Art, N. Y. C.

229. Velvet. Red ground with pomegranates in gold thread and scroll work in Chinese style.
Persian, 16th century.
Lent by Dikran Kelekian, N. Y. C.

230. Fragment of velvet in red and green silk pomegranate pattern, wrought with gold.
Persian, second half of 16th century.
Lent by Dikran Kelekian, N. Y. C.

231. Velvet. Crimson ground with tulip design in yellow.
 $6\frac{1}{2} \times 4\frac{1}{2}$ inches.
Persian, 16th century.
Lent by Metropolitan Museum, N. Y. C.

232. Velvet, flower shrubs with Chinese scroll work, buff and yellow.
Persian, 16th century.
Lent by Hagop Kevorlyan, N. Y. C.

233. Velvet, little shrubs with flowers, on dark blue ground.
Persian, 16th century.
Lent by Cooper Union Museum, N. Y. C.

234. Gold brocade. Flower decoration.
Persian, 16th century.
Lent by Kelekian, N. Y. C.

235. Silk brocade. Serpentine stem pattern. Blue flowers on gold ground.
Persian, 16th century.
Lent by Dikran Kelekian, N. Y. C.

236. Fragment of gold brocade decorated with the repeated motive of a flowered shrub with birds and butterflies.
Persian, 16th century.
Lent by Dikran Kelekian, N. Y. C.

237. Rich brocade in gild and silver thread on salmon red ground, executed in damask technique. Conventionalized scroll and flower decoration.
Lent by Dikran Kelekian, N. Y. C.

238. Brocade. Fragment of cover with border. A close weave wrought in delicate shades of tan, blue and green in an all over tracery of scroll work intersected by conventionalized pomegranate motif. 35x14 inches.
Persian, 16th century.
Lent by Metropolitan Museum of Art, N. Y. C.

239. Cloth of Gold. Birds and floral sprays alternating with animal forms woven in neutral tints and outlined in black. 6x4 $\frac{1}{4}$ inches.
Persian, 16th century.
Lent by Metropolitan Museum of Art, N. Y. C.

240. Brocade. Blue satin ground with an all-over pattern of conventionalized floral sprays vertically arranged in tan color with occasional black outlining, and gold thread. 18x13 inches.
Persian, 16th century.
Lent by Metropolitan Museum of Art, N. Y. C.

241. Fragment of gold brocade, decorated with hyacinths, rose buds and carnations in blue and gold.
Persian, 16th century.
Lent by Dikran Kelekian, N. Y. C.

242. Silk brocade with representation of hares and cranes. Pattern under Chinese influence. Green, white and yellow silk.
Persian, 16th century.
Lent by Dikran Kelekian, N. Y. C.

243. Gold brocade, lilies on gold ground.
Persian, 16th century.
Lent by Hagop Kevorkyan, N. Y. C.

244. Fragment of silk damask decorated with conventionalized flowers, blue and red on silver ground.
Persian, 16th to 17th century.
Lent by Dikran Kelekian, N. Y. C.

245. Fragment of a Persian sash with the pattern of the three crystal balls. This pattern is Chinese. It is a Taoist symbol, the so-called "Tschintamani." It occurs frequently on Chinese textiles. With the continuous influence of Chinese art on the nearer Orient during the middle ages and the following periods this motive among many others came into the nearer Orient; we find it frequently on the Persian carpets of the 15th and 16th centuries, also on Turkish and Persian textiles of the same periods.

Persian, 16th to 17th century.

Lent by Dikran Kelekian, N. Y. C.

246. Cover. Tan ground with a design of scrolls and conventionalized floral forms in dull shades of red and blue wrought with gold thread.

Persian, 17th century.

Lent by Dikran Kelekian, N. Y. C.

247. Brocade. Dark blue satin ground with an overspun pattern of conventionalized sprays of Iris, surmounted by two opposed birds. 22x16 inches.

Persian, 17th century.

Lent by Metropolitan Museum of Art, N. Y. C.

248. Cloth of Gold. Design, set floral sprays, birds and butterflies woven in velvet. The pattern wrought in dull tones, outlined in indigo. 15x14 inches.

Persian, 17th century.

Lent by Metropolitan Museum of Art, N. Y. C.

249. Brocade. Crimson satin ground with a closely arranged vining pattern of conventionalized floral sprays wrought in gold with touches of blue. 25x 12½ inches.

Persian, 17th century.

Lent by Metropolitan Museum of Art, N. Y. C.

250. Silk brocade, flower bouquets in Renaissance vases,
European influence.
Persian, period of Schah Abbas, 17th century.
Lent by Hagop Kevorkyan, N. Y. C.

251. Silk brocade on green ground.
Persian, 17th century.
Lent by Dikran Kelekian, N. Y. C.

252. Brocade, flower groups on salmon red ground.
Persian, 17th century.
Lent by Hagop Kevorkyan, N. Y. C.

253. Silk brocade, flower shrubs with birds on grey
ground.
Persian, 17th to 18th century.
Lent by Hagop Kevorkyan, N. Y. C.

254. Silk brocade, red ground with floral sprays.
Persian, 17th to 18th century.
Lent by Hagop Kevorkyan, N. Y. C.

255. Persian lady's sash, very rich brocade.
Persian, 18th century.
Lent by Hagop Kevorkyan, N. Y. C.

256. Silk brocade. Lattice pattern on yellow ground,
French Louis XVI style, European manufacture
for the Orient, or more probably Oriental imitation
of a European fabric.
End of 18th century, probably Oriental.
Lent by Hagop Kevorkyan, N. Y. C.

257. Fragment of a velvet. Flower shrubs and birds on
red ground.
Persian, 16th century.
Lent by Dikran Kelekian, N. Y. C.

258. Velvet, probably manufactured at Yezd, south-eastern Persia. Conventionalized floral pattern and pomegranate. Crimson and yellow on dark green ground.
Persian, 16th to 17th century.
Lent by the Museum of Providence, R. I.

259. Velvet ogival composition with conventionalized flowers, very bright colors. Red, green and blue on white ground.
Persian, (Yezd). 16th to 17th century.
Lent by Dikran Kelekian, N. Y. C.

260. Silk and linen fabric. Red scrollwork and yellow on green ground.
Persian, 16th century.
Lent by Dikran Kelekian, N. Y. C.

XV. Persian Costumes.

261. Lady's costume. Flower bouquets on salmon red ground.
Persian, 18th century.
Lent by Hagop Kevorkyan, N. Y. C.

262. Lady's jacket, gold Arabesque pattern on blue ground.
Persian, 17th century.
Lent by Hagop Kevorkyan, N. Y. C.

263. Lady's costume, silk brocade, decorated with flower bouquets on yellow ground.
Persian, 17th century.
Lent by Hagop Kevorkyan, N. Y. C.

264. Lady's jacket, silk decorated with shrubs, with flowers and birds, on salmon red ground.
Persian, 17th to 18th century.
Lent by Hagop Kevorkyan, N. Y. C.

265. Man's costume. Coat woven in silk tapestry.
Syrian, 17th century.
Lent by Dr. Denman Ross, Boston.

266. Cope, made of Persian silk fabric. Floral pattern.
Yellow and gold design on red ground.
The collar Turkish velvet Scutari work of the 16th
century.
Lent by the Museum of Providence, R. I.

267. Cope, made of Persian silk fabric.
Persian, 16th century.
Lent by the Museum of Art, Cleveland, Ohio.

268. Chasuble, made of green and red Persian velvet.
Lent by the Museum of Art, Cleveland, Ohio.

269. Fragment of a Cashmere shawl. Wool.
India, 17th century.

270. A fragment of a Cashmere shawl, and scrolling floral
border.
The ground is of dark blue wool. The design of con-
ventional leaves forming diamonds and enclosing
flowers and buds in profile, is woven with light
blue, yellow, white and red wool.
Lent by Boston Museum of Fine Arts.

271. Fragment of shawl. (Imitation Cashmere).
The ground is of white cotton. The design, which
consists of narrow stripes separating wider stripes
of obliquely arranged oblong floral forms, is woven
with red and green cotton.
Probably Scotch (Paisley) or English, 1st half of
19th century.
Lent by Boston Museum of Fine Arts.

272. End of Cashmere scarf.
The ground is white; the design of a powder of sym-
metrical, conventional flowers, is woven with light
green, blue and yellow wool. On the end is a nar-
row yellow border, on which is a blue and yellow
vine.
Lent by Boston Museum of Fine Arts.

273. Fragment of a Cashmere shawl.
The ground is dark blue wool. The design of rows
of pears or palm leaves, is woven with red, pink,
yellow, white, green, blue and black wool.
Lent by Boston Museum of Fine Arts.

XVI. Turkish Textiles.

274. Velvet, gold and silver brocade on buff velvet ground.
Huge pomegranate pattern with huge stems forming
losenges. Oriental work in imitation of Venetian
velvets.
Turkish, 15th century.
Lent by Dikran Kelekian, N. Y. C.

275. Velvet with red ground with design in gold and silver.
Huge pomegranate pattern with stems forming
lozenges. Turkish manufacture in imitation of Venetian
velvets.
Turkish, 15th to 16th century.
Lent by Dikran Kelekian, N. Y. C.

276. Velvet. Scutari work. Pomegranate pattern.
Colors; crimson, gold and silver.
Turkish. Early 16th century.
Lent by the Museum of Providence, R. I.

277. Velvet, red ground with gold and silver brocade.
Huge pomegranate pattern with stems forming
lozenges. Turkish manufacture in imitation of
Venetian velvets.
Turkish, 15th or beginning of 16th century.
Lent by Dikran Kelekian, N. Y. C.

278. Velvet from Scutari. Ogival pattern with flower
bouquets, silver ground, red and green velvet.
Turkish, 16th century.
Lent by Hagop Kevorkyan, N. Y. C.

279. Large piece of velvet decorated with a pattern of large palm leaves, in the inside of the palm leaves decoration of smaller flowers, carnations and rose buds on silver and gold ground. Red and green silk velvet.

Turkey, Scutari, 16th century.

Lent by Dikran Kelekian, N. Y. C.

280. Brocade. Crimson satin ground with a bold pattern of Ogival framework and medallions woven chiefly in white silk and silver thread with floral and fruit motifs, the pink, tulip and pomegranate accentuated by touches of yellow, blue and green. 50x19 in. Asia Minor, 16th century.

Lent by Metropolitan Museum.

281. Fragment of Brussa silk. Ogival pattern,, golden branches of roses on mauve ground.

Turkish, 16th century.

Lent by Dikran Kelekian, N. Y. C

282. Silk brocade, decorated with Ogival pattern and flower branches on red ground.

Turkish (Brussa) 16th century.

Lent by Cooper Union Museum, N. Y. C.

283. Silk panel in blue and gold.

Turkish (Brussa) 16th century.

Lent by the Museum of Art, Cleveland, Ohio.

284. Silk brocade, Ogival pattern with flowers, gold brocade and red ground.

Turkish (Brussa) 16th century.

Lent by Hagop Kevorkyan, N. Y. C.

285. Gold brocade, woven in red and blue silk. Ogival pattern with conventionalised flowers.

Turkish (Brussa) 16th century.

Lent by Dikran Kelekian, N. Y. C.

286. Silk with floral design in grey, blue and red.
Turkish (Brussa) 16th century.
Lent by the Museum of Art, Cleveland, Ohio.

287. Silk brocade gold and red. Huge rose-bud pattern,
with smaller carnation flowers.
Turkish (Brussa) 16th century.
Lent by Dikran Kelekian, N. Y. C.

288. Fragment of Brussa silk, large Ogival pattern with
carnations and Chinese cloud pattern (tchi), which
is very often found in the art of the nearer Orient.
Turkish, 16th century.
Lent by Dikran Kelekian, N. Y. C.

289. Gold brocade. Red ground, conventionalized flowers
and scroll work.
Turkish (Brussa) 16th century.
Lent by Hagop Kevorkyan, N. Y. C.

290. Gold brocade. Huge pine-apple pattern with scroll
work on red ground.
Turkish (Brussa) 16th century.
Lent by Hagop Kevorkyan, N. Y. C.

291. Silk fabric with Ogival pattern and flowers, gold
brocade on red ground.
Turkish, 16th century.
Lent by Hagop Kevorkyan, N. Y. C.

292. Fragment of silk brocade with a floral pattern woven
in green and red.
Turkish (Brussa) 16th century.
Lent by Dr. Denman Ross, Boston.

293. Silk brocade, yellow scroll work and flowers on red
ground.
Turkish (Brussa) 16th century.
Lent by Hagop Kevorkyan, N. Y. C.

294. Cope. Turkish gold brocade, gold flowers on red ground.
Turkish fabric of 16th century.
Lent by Hagop Kevorkyan, N. Y. C.

295. Silk. Red, gold and blue decoration in a lozenge repeat.
Turkish (Brussa) 16th century.
Lent by Mr. J. H. Wade, Cleveland, Ohio.

296. Velvet Cushion cover.
The ground of the main field is of pinkish-red cut velvet. The medallion in the middle and the sections of medallions in the corners, are of yellow and white silk woven with narrow strips of metal. The ground of the borders, on the sides, is of green velvet, on the ends, of red velvet. Across the ends are bands of pointed panels filled with symmetrically arranged, conventional carnations and buds.
Turkish, 17th century.
Lent by Mr. Horatio Curtis, Boston, Mass.

297. Divan cushion. Green and white with silver embroidery.
Turkish (Scutari), 17th century.
Lent by Mr. J. H. Wade, Cleveland, Ohio.

298. Velvet cushion cover. White silk and red velvet and silver. The design consists of a circle enclosing a star and carnations and buds in profile. Across and ends are bands of painted panels filled with symmetrically arranged conventional plant forms.
Turkish, 17th century.
Lent by Mr. Horatio Curtis, Boston, Mass

299. Velvet cushion cover.
The ground is of white silk; the design of green cut velvet, consist of an Ogival framework detailed with flowers and enclosing bunches of flowers. Green and white fringe on three sides. Across the

ends are bands of pointed panels enclosing symmetrically arranged, conventional plant forms.
Turkish, 18th century.

Lent by Mr. Horatio Curtis, Boston, Mass.

300. Silk, red ground, medallions with geometrical pattern.

Turkish (Brussa), 17th century.

Lent by Hagop Kevorkyan, N. Y. C.

301. Silk fabric with undulating stems and carnation flowers. Red ground.

Turkish (Brussa), 17th century.

Lent by Hagop Kevorkyan, N. Y. C.

302. Brocade. Red satin ground; the ogival framework, enclosing symmetrical groups of seed vessels and open flowers, is woven with gold thread and white and green silk.

Turkish (Brussa), 17th century.

Lent by Mr. Horatio Curtis, Boston, Mass.

303. Silk fabric from Brussa, red ground, medallions with suns, scroll work.

Turkish, 17th century.

Lent by Hagop Kevorkyan, N. Y. C.

XVII. Oriental Textiles—Miscellaneous.

304. Brocade. Blue satin ground with a design of framed medallions enclosing a central motif of two opposed hares.

Probably Egyptian, Mameluke period, under Chinese influence, 14th to 15th century.

Lent by Dikran Kelekian, N. Y. C.

305. Fragment of a tomb veil in rough black lampas, silk and linen mixed. Pattern large zig-zag stripes with Arabic inscriptions, probably verses of the Koran. This type of textiles is used as covers for the tombs of holy men in the mosques of the East.

A tradition, difficult to be controlled, says that these fragments of black fabric are pieces of the large tomb veil which is given every year by the ruler of Egypt to cover the Kaaba in Mecca and which at the end of the year is cut to pieces and distributed to prominent visitors.

Oriental work, 17th to 18th century.

Lent by Dikran Kelekian, N. Y. C.

306. Tomb veil. Brocatelle. Ziz-zag pattern with inscriptions, probably Koranic verses. Green and white silk.

Syrian, 16th to 17th century.

Lent by Dikran Kelekian, N. Y. C.

307. Silk brocade with flower medallions on red ground. Syrian, 16th century.

Lent by Hagop Kevorkyan, N. Y. C.

308. Silk. Violet, yellow, blue, deep cream and light brown and cream ribbons sewed together. In the middle a wide blue ribbon with red stripes into which are woven geometrical designs with yellow, white, green and red silk.

Egyptian, 19th century.

Lent by Boston Museum of Fine Arts.

309. Greek silk brocade, interlaced pattern, with angel heads. For ecclesiastical use. Yellow, green and red silk.

Oriental for the use of the Greek church, 16th to 17th century.

Lent by Dikran Kelekian, N. Y. C.

310. Silk brocade, ble and buff scroll work forming losenges, conventionalized peony flowers and Chinese inscriptions in Archaic Tchou characters. Chinese fabric found in an Egyptian tomb. There has always been commercial intercourse between Egypt and China, since the times of the Roman

Empire, where the greater part of the import of Chinese silk to Europe went through Barygaza (India, near Bombay) and Egypt. We know a certain number of Chinese silk fabrics, manufactured in China with Arabic inscriptions, the most remarkable piece is preserved in St. Mary's Church in Dantzig, Germany, with parrots, Chinese dragons and an Arabic inscription referring to a mame-luk sultan of Egypt, reigning towards 1300. So the fact of a Chinese fabric found in an Egyptian tomb is not surprising.

Another piece of the same fabric is in the Errera collection, Brussels.

Chinese, 13th century, Sung period.

Lent by Cooper Union Museum, N. Y. C.

311. Large Chinese velvet hanging; border; maeander pattern; in the center is scroll work with large conventionalized peony flowers, blue and green silk velvet interwoven with gold. This piece (like the three following) was manufactured for the imperial palace in Jehol, Mongolia.

Chinese, period of Kanghi, 17th century.

Lent by Mr. Loo-Tsing-Tai, New York.

312. Large velvet, hanging maeander border, in the central field scroll work with conventionalized peony flowers, yellow and red silk, gold threads.

Chinese, Kanghi Period. 17th century.

Manufactured for the Imperial palace.

Lent by Dikran Kelekian, N. Y. C.

313. Chinese velvet, maeander border, peony and scroll work on red ground, interwoven with gold.

Chinese Kanghi Period. 17th century.

Lent by Mr. J. H. Wade, Cleveland, Ohio.

314. Imperial Chinese velvet carpet of brilliant red background with design of bats and peonies and double peach, symbol of long life. Three strips of velvet sewn together. 6ft. 7 inches by 12 feet 8 inches.

Chinese Kanghi Period. 17th century.

Lent by French & Co., N. Y. C.

315. Panel. Green satin brocaded with a procession of female figures woven in gold.
Chinese. 18th century.
Lent by the Brooklyn Museum, Brookyn, N. Y.

316. Embroidery. Part of shirt, made in China for the Parsees of India. Faded blue silk ground. The design of peacocks and other birds and various flowers is worked with violet and light greenish brown silk.
Chinese.
Lent by Boston Museum of Fine Arts.

317. Brocade with a design of scroll-work on a yellow ground.
Chinese. 18th century. Kien Lung Dynasty.
Lent by Yamanaka & Co., N. Y. C.

318. Brocade with a design of naturalistic peonies on a green grond.
Chinese. Kien Lung Dynasty. 18th century.
Lent by Yamanaka & Co., N. Y. C.

319. Brocade with a design of conventionalized peonies, red on a blue ground. Shaped in the form of a Japanese Kesa, or altar cloth. These covers called Kesa are always formed of fragments, following the Buddhistic tradition, discouraging the possession of worldly goods and exalting poverty. An example set by the priests in their altar decorations.
Chinese. Kien Lung Dynasty. 18th century.
Lent by Yamanaka & Co., N. Y. C.

320. Imperial Child's Robe. Silk tapestry woven in yellow with a polychrome border of crested waves surmounted by scrolled clouds and a three-peaked hill. On the sleeves, shoulders and front, appear seven cloud-edged medallions encircling the five-clawed dragon in pursuit of the rolling flame-edged disc (emblem of omnipotence). On the

yellow ground, cloud motifs worked in green and blue mingle with flying bats (symbolic of happiness) and fish, while at the back and front the "Ch'ing" motif (a musical stone of jade) with pendant jewels. On either shoulder appears the "Chang" or "Endless Knot" motif.

Chinese. 18th century. Chien Lung Dynasty, 1736

1796. Length 16 inches.

Lent by the Metropolitan Museum of Art.

321. Hanging of silk tapestry.

Chinese. 18th century.

Lent by Dr. Denman Ross, Boston

323. Man's costume. Coat woven in silk tapestry with border of wave pattern.

Chinese. 18th century.

Lent by Dr. Denman Ross, Boston

324. Coat. Black satin with butterflies woven in silver; edged with purple and gold brocade.

Chinese. 18th century.

Lent by Brooklyn Museum

325. Theatrical robe. Green satin elaborately embroidered in gold.

Chinese. 18th century.

Lent by Brooklyn Museum

XIX. Japanese Textiles.

326. Silk fabric. Representing flying storks and clouds. Black, white and buff.

Japanese. 17th to 18th century.

Lent by the Museum of Providence, R. I.

327. Brocade. The ground of silver paper is covered by a geometrical pattern. On this are open peonies, woven with light green, white, dark blue and light brown silk, and silver paper.

Japanese. 18th century.

Lent by Boston Museum of Fine Arts.

328. Bars of green, forming diamonds on light tan ground. Large design of butterflys and foliage in green, orange and gold.

Lent by the Museum of Providence, R. I.

329. Fabric. Representing stags in a landscape, trees, mountains and sunst. Numerous inscriptions. Partly velvet technique. White on dark blue ground.

Japanese. 18th century.

Lent by the Museum of Providence, R. I.

330-337. Eight fragments of brocade.

Japanese. 18th century.

Lent by the Metropolitan Museum of Art.

338-342. Five fragments of brocade and embroidery.

Japanese. 18t century.

Lent by the Metropolitan Museum of Art.

343-349. Eight fragments of brocade.

Japanese. 18th century.

Lent by the Metropolitan Museum of Art.

350-357. Eight fragments of brocade.

Japanese. 18th century.

Lent by the Metropolitan Museum of Art.

358. Brocade with a design of peonies on a reddish ground.

Japanese. 18th century.

Lent by Yamanaka & Co., N. Y. C.

358. Brocade. Dark greenish black satin ground, on which is a design of horizontal rows of peony-like flowers woven with green, golden brown and white silk, and narrow strips of gilded paper. These flowers are connected and surrounded by stems and leaves of gold.

Japanese. 18th century.

Lent by Boston Museum of Fine Arts.

360. Brocade (Kinran) with a design of conventionalized peonies on a gold ground.
Japanese, 18th century.
Lent by Yamanaka & Co., N. Y. C.

361. Brocade with a design of lotus petals and clouds on a gold ground.
Japanese, 18th century.
Lent by Yamanaka & Co., N. Y. C.

362. Brocade. White ground covered with a close design of passion flowers and leaves, woven with bright red, dark green, and white silk, and narrow strips of gilded paper.
Japanese, 18th century.
Lent by Boston Museum of Fine Arts.

363. Brocade with a design of crysanthemums and *kiri* blossoms in silver, green and salmon on a blue checked ground.
Japanese, 18th century.
Lent by Yamanaka & Co., N. Y. C.

364. Silver brocade with medallions of dragons and cloud work.
Japanese, 18th century.
Lent by Dr. Arnold Genthe, N. Y. C.

365. Silk fabric. Representing a group of storks standing in a pond. White, black, buff and red on blue ground.
Japanese, 18th century.
Lent by the Museum of Providence, R. I.

366. Brocade with a design of conventionalized crysanthemums and the key pattern woven in red, blue and silver.
Japanese, 18th century.
Lent by Yamanaka & Co., N. Y. C.

367. Brocade. Gold weave with a design of Chinese dragons and clouds on a green ground.
Japanese, 18th century.
Lent by Yamanaka & Co., N. Y. C.

368. Brocade. Deep cream-colored satin ground, on which is a design of large peonies, and leaves, woven with narrow strips of gilded paper.
Japanese, 18th century.
Lent by Boston Museum of Fine Arts.

369. Brocade. Dark blue satin ground. The design of flowering vines is woven with narrow strips of gilded paper.
Japanese, 18th century.
Lent by Boston Museum of Fine Arts.

370. Damask. Dark blue satin ground. The design of peonies and other flowers and leaves is woven with dull brown silk.
Japanese, 18th century.
Lent by Boston Museum of Fine Arts.

371. Brocade. The gray ground is woven with narrow strips of paper, probably slivered originally; the design of storks is woven with white silk and smaller quantities of blue, pink, deep yellow, green and black silks.
Japanese, 18th century.
Lent by the Boston Museum of Fine Arts.

372. Square of gold brocade with dragon design.
Japanese, 18th century.
Lent by Dr. Denman Ross, Boston.

373. Damask. Red satin ground with a large design of peonies and symbols woven with red and green silk, so as to give the effect of brown in some lights, and green in others.
Japanese, 18th century.
Lent by the Boston Museum of Fine Arts.

374. Curtain of brown and gold brocade.
Japanese, 18th century.
Lent by Yamanaka & Co., N. Y. C.

375. Costume worn in No Dance. Pink ground brocaded
in bright figured medallions with gold.
Japanese, 18th century.
Lent by Brooklyn Museum.

376. Court robe, green with ogival pattern.
Japanese, 18th century.
Lent by the Brooklyn Museum.

XX. Peruvian Textiles.

377. Peruvian Tapestry. Colors, yellow and red. Pat-
tern, monkies. Border, cross pattern and parrots
Lent by the Museum of Providence, R. I.

378. Fragment of Peruvian tapestry. Colors, mauve, red,
yellow on gray,-mauve ground. Border, conven-
tionalized birds.
Lent by the Museum of Providence, R. I.

379. Fragment of Peruvian tapestry. Representation of
demons.
Lent by the Museum of Providence, R. I.

380. Pattern of conventionalized birds. Color, light tan.
Lent by the Museum of Providence, R. I.

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MEMORANDUM.

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2-17-19

Announcement

THE Committee of the Exhibition plans the publication of an important illustrated work on the Historical Exhibition of Textiles.

This publication shall contain: a short scientific history of the textile art as exemplified by the specimens in the Paterson exhibition, and a complete catalogue of the Exhibits by Dr. R. Meyer-Riefstahl.

A hundred plates of reproductions of the most important exhibits, a number to be printed in color, the black and white reproductions in photogravure.

A short resume of the First National Silk Convention in Paterson and its transactions and a list of the delegates to the Convention.

This publication is intended to be a handbook for art students as well as for silk manufacturers. It will be the first publication on Textiles containing exclusively material taken from American collections.

A prospectus with specimen of reproductions and text will be published later. Visitors to the exhibition interested in this publication and desiring to receive the prospectus are requested to leave their names and exact addresses in the address book placed at the catalogue desk.

PRINTED AND BOUND BY THE PATERSON COMPOSITION CO., INC.
14 PARK AVE., PATERSON, N. J.